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ART NEWS

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GOES ISOLATIONIST: 5 AMERICANS WIN

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THE ART NEWS

ESTABLISHED 1902

VOLUME XXXVIII

NUMBER 3

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THE ART NEWS is published weekly from October to middle of June, monthly during July, August and September by Art News, Inc., 136 East 57th Street, New York, N. Y. Subscriptions \$7.00 per year, 25 cents a copy. Canadian and Foreign subscriptions, \$8.00. Vol. XXXVIII, No. 3, October 21, 1939. Entered as second-class matter, February 5, 1909, at the Post Office, New York City, under the act of March 3, 1879. Elfreda K. Frankel, President and Publisher; Alfred M. Frankfurter, Editor; Robert S. Frankel, Advertising Manager. No part of this periodical may be reproduced without the consent of THE ART NEWS. The Editor welcomes and is glad to consider Mss. and photographs sent with a view to publication. When unsuitable, and if accompanied by return postage, every care will be exercised in their return, although no responsibility for their safety is accepted. Under no circumstances must any actual works of art be sent to the magazine, nor will opinions or valuations be given.



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**TWO OF THE FIVE U. S. WINNERS OF CARNEGIE PRIZES: BROOK'S
"GEORGIA JUNGLE" AND FIENE'S "OLD NEW YORK POSTOFFICE"**

Alexander Brook's Georgia Jungle, awarded the First Prize of \$1000, and Ernest Fiene's The Old New York Postoffice, Fourth Honorable Mention of \$100, are selected here not only as the most deserving of the honors at this year's Carnegie International, notable for its unparalleled recognition of contemporary American painting, but also as indicative of the sympathy of the current jury for paintings of topical scenes. It is interesting also to note the difference in approach of these two leading native artists: Brook has succeeded in combining the sociological connotations of his subject with the purely artistic rendition of a fascinating landscape pattern, yet without sacrificing either emotional or pictorial qualities; while Fiene has dwelled on pictorial material alone, naturally with the increased power of conviction such concentration permits, in cleverly utilizing the accidental vista and activity attendant on last year's demolition of the Victorian Postoffice in City Hall Park and, so to speak, making the passing moment stay.



THE ART NEWS

OCTOBER 21, 1939

The U.S.A. WINS *the* CARNEGIE STAKES

Isolationism in Prizes at a Wartime International

BY JAMES W. LANE

MR. HOMER SAINT-GAUDENS probably knew no better than most people that there was going to be war this year. He fetched his European pictures for the Carnegie International no earlier than usual but circumstances stood him in good stead, for, with the exception of nine paintings, the foreign pictures arrived in the nick of time. But it is the American group that is most important, and on four counts: (1) the winner of the First Prize is an American, Alexander Brook, for his fine *Georgia Jungle*; (2) Americans took the other prizes, too, except the Third Prize, the First Honorable Mention, and the Garden Club award; (3) the American section displays more humor than the others; and (4) the war in Europe may well confine normally sustained artistic expression to America, so that this may be for some time the last International in the precise meaning of the term at the Carnegie.

Not only is there more humor in the American section—admitting that the French galleries have more wit—but there is less derivativeness. You can place your finger here and there in the foreign sections—on the two works by such an expert as Augustus John, for instance, and say that here behind his back stood Signac, there Matisse. Or



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YASUO KUNIYOSHI: "LAY FIGURE—1938,"
THE WINNER OF THE SECOND PRIZE



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HENRY MATTSON ABANDONS THE SEA FOR STILL-LIFE IN HIS "ROSES AND TRUMPET"

even in the French pictures, as in those of that egregious eclectic, Derain, who, for the spice of variety, is basking in this International with a side-show of his own, twenty-one—t-w-e-n-t-y-o-n-e—pictures, you can see visibly where now Van Huysum, now Brabazon, now Manet, now a mixture (how was it done?) of the pre-Raphaelites and Picasso, bowled over his brushes in a grand salaam.

But the U. S. A. at long last is forgetting Europe. With a sincerity that lends strength to their pictures, the Brook First Prize-winner being a case in point, American painters are finding art in sociological as well as meteorological storms. The winds that blow today are gusty and they have blown most of the pretty pictures of yesteryear out of the International. Occasionally a Redfield or a Jonas Lie rear their heads in a *recherche du temps perdu*. Or now and then a Le Sidaner survives, more out of sentiment for his longevity as a Carnegie contributor since 1900 and as a memorial than for sheer painting ability. And some such prettifying influences still affect British painters, like Walter Goodin and Doris Zinkeisen, a tendency to slickness and trimness, a sort of iteration upon the painter's capacity to find a needle in the haystack, if he wanted to, of which there is a counterpart this year in the American section only in the garish Lucioni portrait of *Ethel Waters*.

To one who has studied Alexander Brook close-



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PITTSBURGH

THE THIRD PRIZE WINNER: MARK
CHAGALL'S GAY "THE BETROTHED"

ly, through his periods when a tendency to over-use black or the greater misfortune of a too glyptic style in still-life almost overcame him, this picture representing his full stature as an artist, *Georgia Jungle*, deserves the reward it got. Out of elements hardly lovely in themselves, a broken-down double-strand barbed-wire fence, a trickle of puddly water, a down-at-the-heel negro group standing in front of some pathetic shacks in the bad lands of the South, the painter has clicked with an impressive picture. It is excellent sociology, for the problem of the colored people has already "broken"; it is glorious technique—see how with a shred of orange and a shred of blue in the dresses of the pickanninies Brook has all he needs in the way of color contrast to the prevailing browns and greys; and it is glorious painting, to be able to make a purse out of a sow's ear. The painting in feeling and in technique, in which the sky and the trickle of water are especially thrilling, is so smooth as to be tender. Yet this treeless moral jungle is no place for people that can't take it.

This is a Kuniyoshi year. His *Lay Figure*—1038, winner of the Second Prize, and his second big prize-winner this year, is a much better picture than that sofa concoction of his at San Francisco. The present painting is simple in plan and simply centered, but scarcely simple (which Kuniyoshi is?) in draughtsmanship. A better title would have been *Professional Figure*. However, I suppose Kuniyoshi wanted to pun, for the figure he painted was reclining and in that sense lay. At any rate, he has painted his artist's scale-mariette with a weary smile on her lips and a handkerchief over her head, perhaps to suggest that she, as well as Mr. K., had a headache. The tonal values are reduced to a minimum, the amorphous design carries badly, yet, through humor, subtlety and sophistication without decadence are obtained. In this respect it is interesting to compare with the decadent sophistication of Mariano Andreu's *Duel With One's Self*, in the international section of more or less expatriated painters—Klee, Kandinsky, Berman, Leonid, Miro, and Caviedes—a kind of International within the International. The Andreu composition is not Daliesque but harlequinesque or *fête-galante* decadence. Why is it that decadent paintings are always slickly, even radiantly, painted? The morbid sense in this canvas, as in Peter Blume's

strange little U. S. A. masterpiece of orange Californian poppies against dark grey New England feldspar boulders, is due to the queer palette: the plum-colored tones of deep melancholy in the Andreu vying with some frippery grey-pinks. Yet except for the gloomy architecture, the half-yawning, half-yearning figures are painted with a Pinturicchian grace.

In the sort of hop-skip-and-a-jump that is necessary to take the observer through the International's prize-winners without a wheel chair, I have, I see, slipped out of order and momentarily skipped Marc Chagall, who has won the Third Prize for his *The Betrothed*. This is quite the largest of his pictures to have been exhibited in America. In feeling it is Eastern European—peasantish, gay, folk-art. It carries well and evokes a sense of being subtle, but for good primitive qualities the painting called *The Glade* by the unknown Madeleine Luka, also among the French, is superior to any other in the exhibition. As for painting and composition in themselves, two still-lives in the French section—the Braque *Fruit, Glass, and Mandolin* and the Henri-Déziré *Tanagra*—are both smarter and profounder than the Chagall. Braque must be mentioned this year, for he shows in his still-life new experimentation with a type of granular pigment surface, that looks as though the grains of malted-milk powder had not been properly crushed in a milk shake! This gives to the painted surface a roughened, scabrous quality, as of cement, which contrasts beautifully with the smooth objects he paints and the soft-tone palette he uses. The Henri-Déziré has more dash and discipline than any still-life seen in many moons. It makes one sigh that our own Henry Lee McFee in his *Apéritif* might have known the pleasure of painting

"a careless shoe-string in whose tie
I see a wild civility."

But that is just where the paintings of the French section win out—in elegance and assurance.

The other Honorable Mentions after Andreu are all American, Raphael Soyer, Aaron Bohrod, and Ernest Fiene. Soyer takes as his theme passengers on a bus. It is a spirited, luministic rendering in bright tones, much less unpleasant but also, when "Johnston's Paints" on the painter's cap somehow puts the canvas in the category of signboard work, much less artistic than Daumier. The Bohrod *Deserted House, Wyoming* represents Bohrod getting out of the city and into the country. Though there is not enough transition between the color of his meadow and that of his sky, the tone he has used is delicate and the feeling

for the landscape seems particularly just. The Fiene cleverly employs the disintegrating façade of the old New York Post Office on Park Row as a sort of grille through which other buildings that are not being razed can be seen. Something in the dulled colors and arched windows in this picture suggests the way Chirico used to paint, for the way Chirico now paints—as needs only a trip to his *Phrygian Horsemen* in the International section to attest—is utterly different, dashing and with a soapy patine.

It is with these Honorable Mentions that one feels one could mount the rostrum and play judge among the international jury, be they, as this year, Brockhurst, Caviedes, Speicher, and Hopper, capped by Mr. Saint-Gaudens the chairman, or any others. Among the Americans Ivan Le Lorraine Albright has got something in his *Among Those Left*, the poor mechanic in poor shoes and overalls holding a battered carriage-wheel, with plastic surgery or at least what was once a nasty scar on his forehead, the whole painting done in that curious style of tinny lights which is eloquent to express the plight of the underbred or the underprivileged. One would not be wrong in supposing that this painter had seen too much of anatomical drawings of hospital cases and that it had gone to his head. His style is convoluted, made up of kidney-shaped planes and muscles. Albright's blood brother, one Zissly, is also exhibiting, a harbor scene in the manner of Reindell.

The American section is rich in other portraits, the best being Isabel Bishop's double one, *Office Girls*, Taubes' shimmering, romantic *Adolescence*, Biddle's *Gropper*, and Harold Rabinovitz's *Study Of A Boy*. The remnants of the Academy are in the two portraits, with the customary bare backs, by Robert Brackman and Jerry Farnsworth, and a better composition by Robert Philipp.

Henry Mattson may be trying—which is hard for a Göteborg Swede—to get the sea out of his blood by means of a still-life. Curiously enough, it is tenuous and flimsy—*Roses and Trumpet*—and the only thing related to the sea is the color of the ultramarine cloth, which by humping up into the shape of a comber he has made more important than the roses. This picture has a haunting quality in its color, but there is a confusion of textures and materials, the cloth cover being stronger than the roses and its selvaie more substantial, or as substantial, as the trumpet, because in the selvaie exactly the same color as in the trumpet has been used. Another prominent American is espied as changing his style and that is Edward Bruce, who in *Gooney Manor, Virginia*

(Continued on page 15)



EXHIBITED AT THE CARNEGIE INTERNATIONAL, PITTSBURGH

BLOCKED MASSES AND TACTILE VALUES: "STORM" BY THE ITALIAN PIRANDELLO

XV CENTURY FLEMISH TAPESTRY: "HECTOR AND ANDROMACHE (RIGHT); AND A DRAWING, PERHAPS BY JEAN LE TAVERNIER, WHICH MAY BE A SKETCH FOR ITS CARTOON



MUSEE DU LOUVRE



RECENTLY ACQUIRED BY THE METROPOLITAN MUSEUM OF ART

A GREAT GOTHIC TAPESTRY GOES *to the* METROPOLITAN

BY JAMES J. RORIMER

MEDIAEVAL secular literature has as its basis four great cycles of romance that are grouped around noted warriors—Charlemagne, King Arthur, Alexander the Great, and the heroes engaged in the siege and destruction of Troy.

The Troy legend was the subject of some of the most notable literature of the Middle Ages, and, to judge from the numerous surviving manuscripts, the story must have enjoyed great popularity. The first writer to treat the story as though it belonged to the Middle Ages was Benoît de Sainte-More in his *Roman de Troie* (about 1184); this was translated into Latin prose by Guido delle Colonne in 1287 under the title *Historia destructionis Troiae*. Guido's version became the one generally accepted. It appears to have inspired by far the largest number of the later writings—including Jacques Millet's dramatization, *L'Istoire de la destruction de Troie la grant* (1450), and Raoul Lefevre's *Recueil des histoires de Troie* (1464).

Not only was the story told in poetry, prose,

and drama, but it was illustrated in manuscripts and great series of tapestries. The Metropolitan Museum has recently acquired from the estate of the late Clarence H. Mackay a celebrated section of tapestry representing the story of Hector and Andromache. In so far as can be determined from inadequate colored reproductions, our tapestry seems originally to have adjoined a fragment now in the Tribunal of Issoire. The latter is known to have come from the castle of Aulhac and according to tradition belonged to a set made for Charles the Bold, Duke of Burgundy (1433-1477), who succeeded his father, Philip the Good (1396-1467), in 1465.

An inventory made of the collections of the Dukes of Burgundy in 1467 shows that they possessed no fewer than seventeen manuscripts of the Trojan legend. Moreover, it was Philip the Good for whom Raoul Lefevre made his translation of Guido's *Historia* and it was Margaret of York, wife of Charles the Bold, for whom William Caxton made his English translation of Lefevre's

(Continued on page 16)

The EDITOR'S REVIEW

THE most significant item to be reported of the State Department's Conference on Inter-American Relations in the Field of Art, held in Washington on October 11 and 12, seems, after a week's lapse for ruminative analysis, not so much the actual proceedings as the basic fact of sincere official interest in art life as an essential of international cultural relations. For a government which has never dignified art with an official status (except the unavoidable responsibility for artists on the dole), let alone the customary European ministry or department of fine arts, the recognition of artists, critics, educators, collectors and museum directors by the State Department protocol is, after all, an event of such importance that to us it transcends momentarily the first transactions thus obtained. Lest our smile of contentment be mistaken for one of frivolity, we hasten to underline our serious admiration for the attitude which has produced the new Division of Cultural Relations of the State Department and for the philosophy which engendered the present official effort to foster art life between the United States and the republics of Hispanic America.

Toward that end a distinguished group of leaders in the field of art met last week, under this distinguished aegis, and expressed themselves as generally and freely and rather aimlessly as is the wont of artistic factors on such occasions. To begin with, the conference suffered from a badly prepared agenda, at once imprecise and so rigidly defined along certain channels to prevent the free emergence of ideas. After the broad and illuminating discourses of Secretaries Hull and Berle and of Messrs. Cherrington and Thomson of the Division of Cultural Relations, it was rather a pity that the focus of speakers was immediately turned to matters so subjective as the exact content of exhibitions, without first considering the far larger problem of the best propagandistic means of bringing the various elements of American artistic life before the people of Hispanic-America—such obviously being the more important half of the aims of the conference. No one in our hearing stopped for a moment to discuss whether the exhibition as it is popularly conceived, certainly a highly developed and particularized institution, is at all suited in its present form to the education or appreciation of Latin-American countries, granting even—this was mentioned in the conference—that all the twenty republics may be regarded generically. Nor did any delegate state what appears to us to be the problem in its whole: that exhibitions at best could be only a part, a proportionate part, of a well laid program to present the artistic life of the United States on comprehensible terms to its southern neighbors; that such a program must necessarily be a highly coordinated process which involves the synchronized distribution of printed matter, including reproductions, the simultaneous presentation of lectures for various classes of the public, and countless stimulated but nonetheless individual efforts on the part of private initiative.

The Continuation Committee now empowered to prosecute the findings of the Conference will doubtless have the time and calm to deal with these problems as objectively as we would like to see. For the motive of the plan we not only have keen enthusiasm but, as we have taken every opportunity to say in these columns in the past, we hold it as one of the most imperative objectives of the day. The realization demands, however, the closest, most intelligent, specialized, and—shall we say it?—debunked coöperation between government and citizenry; otherwise its epitaph, like that of many projects of similarly high impulse and purpose, will be that "the spirit was good-willing but the official flesh was weak." A. M. F.

PORTLAND OPENS ITS NEW WING

WITH the recent opening of its large new wing—commemorated by an important loan exhibition of contemporary and Oriental art—and the institution of an endowment fund toward acquisitions in both these fields, the Portland Art Museum becomes one of the leading galleries on the West Coast and one more evidence of the constant artistic development in the Pacific States. Funds for the new section were bequeathed by Miss Ella Hirsch in memory of her parents whose names it bears as the Solomon and Josephine Hirsch Memorial wing.

In the catalogue of the modern portion of the consecrational exhibit which he has assembled, Stephan Bourgeois speaks of the complex trends of modern painting and he divides into six groups, on the basis of psychology and content, the artists whose works are shown. Among the *plein-airists* who, like Sisley and Cézanne, followed the example of Corot in making an exodus from the city to paint nature at first hand, he cites the American John Marin who is represented by two improvisations on the landscape of Maine. Those who seek to establish in their work a balance between urban and rustic subjects are Utrillo, Vlaminck, Friesz, Segonzac and the Americans Eilshemius and Baumbach to mention just a few.

Urban sophisticates like Raoul Dufy, Chagall, Matisse, Bonnard and Walkowitz are in Mr. Bourgeois' third group, while among the "tragic painters" he lists Soutine, Rouault—whose *The Three Clowns* and *Twilight* are completely exemplary of his brooding strength expressed in rich pigment—Hirsch and Canadé.

There are works by the "ivory towerists," Picasso, Braque, Chirico and Kandinsky—who avoid representational issues by inventing new forms in painting—and by the "Sunday-painters," Branchard, Lebduka and Kane, who are



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VINCENT CANADÉ: "THE VALLEY," A NOSTALGIC LANDSCAPE BY AN ITALO-AMERICAN

not visibly troubled by any controversies at all.

The enlarged collection of Chinese art which the Museum hopes to form will be another manifestation of the great interest in the art of that country existing in the western part of the United States where there are already rich private and public stores which, like the Fuller Collection of the Seattle Art Museum, have contributed to the

current showing in Portland. In addition to a characteristic Han stone stele in low relief, a Sui white marble Bodhisattva head, and pottery of the Han and Sung periods which have already been acquired by the Museum through the Hirsch Fund, there are exhibited Chou bronzes, stone reliefs of the Six Dynasties period from Lung Men, T'ang pottery and paintings from Yuan and Ming.

LENT BY PIERRE MATISSE TO THE PORTLAND ART MUSEUM



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RHYTHMICAL COMPOSITIONS SEVENTEEN CENTURIES APART: "MAITREYA SEATED BENEATH GINKGO TREE," CHINESE, SIX DYNASTIES (ABOVE); ROUAULT'S "THREE CLOWNS" (LEFT)

New Exhibitions of the Week

A GREAT DRAFTSMAN AS A PAINTER: MASEREEL

THERE is curious justice in that Frans Masereel should be making his New York one man debut as a painter just as there begins to be repeated the war of 1914-18 in which this great Belgian draftsman made his reputation as one of the most dramatic and moving of graphic artists, with the suffering of his homeland as the theme of the widely reproduced newspaper cartoons for which no one of the last war's generation will easily forget him. In the twenty-odd paintings now at the Perls Galleries, all executed since 1926, Masereel has followed the pattern, though in no sense the style, of a great fellow artist in black and white, Daumier, as he turns from the specific, pointed subject-matter of war and politics to broader social problems though not less pressing ones.

The sailors and fishermen and beachworkers of the Belgian coast, the ports of the Channel and the Mediterranean with their manifold human imputations, and such, are the new stuff out of which this intense dramatist weaves his problem plays, ever with a deep concern for the humanities involved. He realizes them now, after passing through early stages which may be tentatively associated with contemporaneous phases of Groumaire and Vlaminck, in a broad handwriting whose color is dark and sonorous as a cello's, recalling immediately the peculiar earthiness and rich materialism which have been the property of Flemish naturalists since Brueghel and Rubens. Though in the earlier work the draftsman's insistence on outline wins through, Masereel has now disciplined this into a completely integrated technique so that the drawing falls into its proportionate place in the picture. Of the former style, *Jeune Matelot Couché* is nevertheless eminently satisfying in its massive coördination of the reclining figure with the limitless dunes of Flanders, while the latest small landscapes really glow with the accomplished style of the last, mature phase. In all there is an amazing quality of movement, whether the murky dusk of a factory *faubourg*, the quiet sunset over fishing boats, or the vivid fleshiness of a girl outstretched on the beach—impelled, to be sure, by the inevitable Flemish "love of life."

A. M. F.

FRANCISCO BORES DISPLAYS INGENUOUS PATTERNS

AN INVENTIVE faculty for combining patterns of linear interest strikes the eye in the paintings of Francisco Bores, a Spanish artist whose work is being exhibited at the Buchholz Gallery. There is more than a hint of Matisse in the particular type of strongly emphasized series of decorative motives, but Bores proceeds under his own power in such compositions as *The Music Lesson*, in which the keys of the piano are contrasted with bars of music above them. This is a dark toned combination of color and bold form, one of his most successful paintings.

Much higher in key is *La Femme Blonde*, its orange pinks having an almost Renoir brilliancy in the areas of flat color which block in the heavy archaic figure of a woman. Here again the reminiscence of Matisse is very strong. Bores' own imagination is evidenced in such paintings as *Children in the Woods*, the original color scheme and its rather wistful message combining to leave a strong impression upon the spectator's mind. The trick of outlining a figure which remains transparent is amusingly used in one or two paintings, and the freedom with which he handles the shape of an electric light bulb and its shade give

one the feeling that Bores has something all his own of gaiety and adroitness of vision when he departs from his masters.

J. L.

CELEBRATION OF AMERICAN ART WEEK BY A GROUP

THE celebration of American Art Week at the Studio Guild is preceded by a showing of some of the paintings and sculpture which make this event one of the most important of the year in this gallery. *Towers of Two Centuries* by Frank Callcott is a version of that mélange of periods with which New Yorkers are familiar in the church spires, skyscrapers and watertowers silhouetted against their sky. It is a closely knit composition well integrated in its contradictory elements. Shadows on an old red barn are pleasantly described in Lephe Holden's *Old Buggy*. Rachel Wilson has painted a nude with an eye to the graceful line of background draperies and called it *Racebearer*. Josephine Paddock's *With Bonnet and Mitts*, is full of contrasts, both in the color

gether. The result is lack of purpose, of smoothness, and of color values. Mr. Wenger has spent much time around the circus and in papers like *The Flying Alfonzos* and *The Big Show* is at his best. When he paints the sea, figurative mal de mer results for the observer, for the coördination is not of high quality. He uses green in tree masses very poorly. But when he can let himself go in music or the theater, as in *The Scherzo*, his simplest and most effective composition, a tree bent by a prevailing wind and barely sheltering the orchestra playing beneath, then he says something.

J. W. L.

STRESS OF STRUCTURE AND DESIGN BY HARRISON

WATERCOLOR, so often used to express the transitory and the casual, is quite another instrument in the hands of Dorothy Harrison, a Brooklyn artist whose work is now on exhibition at the Argent Galleries. Design of the firmest, most solid structure, is her chief concern,



EXHIBITED AT THE PERLS GALLERIES

MASEREEL SONOROUSLY DEPICTS THE CHANNEL COAST: "JEUNE MATELOT COUCHE"

of the Roman scarf and the manner of presentation, the face of the sitter is intensely studied, while all the accessories are merely suggested. Nell Witters, on the other hand, has sustained her style throughout in *Girl in Black and White*, a figure modishly attired, its doll-like face exactly represented.

Among the sculpture, Doris Caesar's lank *Mother and Child* are characteristically expressive and Kay-Oberg's *Lot and His Wife* is full of tension. This small piece is remarkably striking in the disposition of its masses, so that one feels an impact to a degree quite out of proportion to its size.

J. L.

NARRATIVE ELEMENTS IN WENGER'S WATERCOLORS

JOHN WENGER'S watercolors at the Grand Central Galleries show a commendable aliveness to the elements of story and picture-vision. Unfortunately, the readiness, or the conception, is hardly ever equaled by the execution. Long, pointillistic strokes do not, so to speak, get to-

and the strength and decision with which she transforms smokestacks and ventilators, trees, roads and houses into pattern is almost in defiance of the qualities of watercolor as a medium. Not only are her compositions emphatically structural, but their dark, rich hues partake of the quality of oil rather than wash. She is most successful in her simplification of industrial subjects, though *Street in London, No. 1* is admirably handled, and the stained glass window effect of *World's Fair* is one of the best resolutions of the angular forms of this conglomerate yet seen. The danger, of course, is that her sense of pattern occasionally allows her to treat her material with too rigid a hand, and it becomes lifeless and flat. But many of the paintings now on view are stimulating in their inventiveness and self-confident use of forms.

Samuel K. Roller's delicate watercolors of snapdragons and pigeons on the roof are in quite a different key. They are sensitive to the variations of light and shade, and *Approaching Storm* which concentrates on certain architectural features contains also several passages of the artist's quiet but sure grasp of the effect of light on shimmering puddles of water.

J. L.

Chiaroscuro Prints Surveyed in Boston

BY HENRY PRESTON ROSSITER



AN exhibition of woodcuts in chiaroscuro representative of the best work done in this medium between the early years of the sixteenth century and the latter part of the eighteenth, will be held at the Boston Museum of Fine Arts until November 26. For their courteous assistance in lending a number of important examples not in its own collection, the Print Department is greatly indebted to Mr. Lessing J. Rosenwald, to several owners who prefer to remain anonymous, to the Worcester Museum, and to Messrs. Knoedler and Co. It also acknowledges with gratitude the helpful collaboration of Mr. W. G. Russell Allen. It was Mr. Allen who selected most of the prints

TECHNICAL CONTRAST IN XVI CENTURY WOODCUTS:
"ARCHITECTURAL SCENE" BY ERASMUS LOY (ABOVE);
D. BECCAFUMI'S VIGOROUS "ST. PHILIP" (BELOW)

LENT ANONYMOUSLY TO THE MUSEUM OF FINE ARTS, BOSTON



on view and who freely placed at the Department's disposal all his critical notes and lists gathered over a period of years in preparation for his forthcoming catalogue.

Helldunkel, *clair-obscur*, and *camaieu* are some of the terms used abroad to describe the woodcut process which in English we call chiaroscuro. The method was a conventional rendering of light and shade. It required the printing of one or more tone blocks either with or without an outline block. At first the outline block was cut in wood and often carried the complete design. A somewhat later variation was to print only the tone blocks from wood and etch or en-

grave the outline. When an outline block either from wood or metal was printed in combination with one tone block only, the effect was of much lower relief than when two or more tone blocks were used. German artists, who originated the chiaroscuro process during the early years of the sixteenth century, usually printed with a complete black outline block, while Italian woodcutters more often dispensed with it. They principally relied on flat tones to throw their subjects into relief, securing in this way most striking results.

The chiaroscuro technique was a step forward over the method of color printing already in use, since it enabled artists to imitate either wash drawings or pen drawings on a colored ground heightened with white. It also preserved much better than in the closely laid lines of etching or engraving the vigorous sweep of the originals even when practised by inferior craftsmen. In the present exhibition a few examples of color printing before the invention of the chiaroscuro method and contemporary with it are included, and a few later examples from the eighteenth century; for who but a carping dyspeptic would wish to exclude Altdorfer's *Beautiful Virgin of Ratisbon*, printed in five colors, the startlingly modern architectural sketches by Erasmus Loy blocked out in reds and blacks, or the lovely landscapes by J. B. Jackson in controlled naturalistic colors?

It was this same Englishman Jackson who on his return to Battersea after

twenty years of study in France and Italy proposed to turn the chiaroscuro method to practical uses. In his *Essay on the Invention of Engraving and Printing in Chiaro Oscuro* the idea is thus outlined: "Mr. Jackson has imagined a more extensive Way of applying this Invention than has hitherto been thought of by any of his Predecessors; which is the printing Paper for the Hanging of Rooms. By this Thought he has certainly obtained the most agreeable and most useful Ends for the Generality of Mankind, in fitting up Houses and Apartments, which are Elegance, Taste and Cheapness. By this way of printing Paper, the Inventor has contrived, that the Lights and Shades shall be broad and bold, and give Relief to the Figures; the finest Prints of all the antique Statues which imitate Drawings are introduced into Niches of *Chiaro Oscuro* in the Pannels of their Paper; these are surrounded with a *Mosaic Work*, in Imitation of Frames, or with Festoons and Garlands of Flowers with great Elegance and Taste.

"Thus the Person who cannot purchase the Statues themselves, may have these Prints in their Place; and may as effectually shew his Taste and Admiration of the ancient Artists in this manner of fitting up and finishing his Apartments, as in the most expensive. 'Tis the Choice and not the Price, which discovers the true Taste of the Possessor; and thus the *Apollo of the Belvidere* Palace at *Rome*, the *Medicean Venus*, the dying *Mermillo*, the fighting *Gladiator*, or the famous *Group of the Laocoon*, may be disposed of in so many Pannels, and all the other Parts of the Paper correspond to this original Intent.

"Or if Landscapes are more agreeable, for Variety Sake Prints done in this Manner, taken from the Works of *Salvator Rosa*, *Claude Lorrain*, *Gaspar Poussin*, *Burghen*, *Woverman*, or any other great Master in this Way of Painting, may be introduced into Pannels of the Paper, and shew the Taste of the Owner.

"The different Views of *Venice* by *Canaletti*, the Composition of *Paulo Panini* after the Ruins of *Rome*, the Copies of the Pictures of all the best Painters of the *Italian*, *French* and *Flemish* Schools, the fine sculptured Vases of the Antients which are now remaining; in short, every Bird that flies, every Figure that moves upon the surface of the Earth from the Insect to the human; and every Vegetable that springs from the Ground, whatever is of Art or Nature, may be introduced into this Design of fitting up and furnishing Rooms, with all the Truth of Drawing, Light, and Shadow and great Perfection of Colouring."

The present exhibition contains some of Jackson's finest examples as well as the rare first edition of his *Essay* which he himself illustrated and several prints attributed to him. There are also additional works of the British School by *Elisha Kirkall*, *Charles Knapton*, *Arthur Pond*, and by the amateur painter and draftsman *John Skippe*, whose opinion of his landscape drawings was so high, it is said, that he would not allow them to be engraved because of the incompetence of English engravers. His woodcuts when compared with those of another amateur and some-

(Continued on page 16)

ART THROUGHOUT AMERICA

NORTHAMPTON: A ROUSSEAU ACQUISITION

A PAINTING by Henri Rousseau which was formerly in the Nothmann Collection in Berlin, *Bords de l'Oise*, has been acquired by the Smith College Museum of Art from the Marie Harriman Gallery. Painted before 1905, it is of the series of pictures of the shores of the Seine and the Oise with which the Douanier delighted to occupy his free days, and its intimate atmosphere—although it is a finished work and not one of the small sketches—contrasts with the more formal character of the painter's large, exotic landscapes. A Frenchman's holiday is seen through the eyes of this "primitive," and small figures sail bright red and blue boats on a patterned river against a high-keyed landscape of brilliant green foliage and azure sky.

In speaking of the work of Rousseau, Jere Abbott, Director of the Museum, says: "A distinction must be made between an artist whose

the only kind of labored painting wherein the labor is not a negative but a positive factor.

"The phantasy of primitive work is also unique. It lies in the conviction of the painter that under all circumstances a house is a house, a wave a wave, a boat a boat, and the very rigidity of this attitude lends an overtone of poetry to the work. When this complexity of primitive work is recognized, we see how far removed it is from simplicity and naïveté."

NEW YORK: NICHOLS NEW N. A. PRESIDENT

SUCCESSING Jonas Lie who, after many years of active service has resigned because of ill health and to have more time to devote to painting, Hobart Nichols has been elevated to the presidency of the National Academy.

Mr. Nichols has long been active in the administration of the Academy. Distinguished as a landscape painter, his work has received many awards

of the search of Ceres for her daughter Proserpine with figures set against a background showing an eruption of Mount Aetna, is exemplary of the painterly style of some of these hangings. Other arras from the same period and place of origin include companion pieces bearing the title *Winter* and *Summer*, two of a series of six based on paintings by Mignard at Saint Cloud. Not only from Brussels, but from the equally famed ateliers of Aubusson and Beauvais come large hangings, superb in workmanship and delightful in the Renaissance romances which they depict. An eighteenth century Aubusson piece shows *The Nurse Maid*, while an Italian setting appears in a large *Juno's Garden*.

LOS ANGELES: WATERCOLOR ANNUAL; LOCAL ARTISTS

HAILED for the high quality and the vital freshness of the exhibits, the nineteenth annual exhibition of the California Watercolor Society opened at the Los Angeles Museum of History, Science and Art this month. Work by young native painters colors the show with a spontaneous naïveté as balanced by more conservative papers by older men, and the presence of paintings by thirty-five well known watercolorists from other portions of the country who have been invited to exhibit, gives to this California display a truly national character.

Prizes, open only to members of the Society, went to Thomas Craig who won the Purchase Award for his wistful study, *The Lorenzetti Grave*; to Lee Blair for his humorous and swift rendering of a nude, *The Fair Correspondent*; and to Phil Dike for his unchauvinistic *Then it Rained*, a bright sketch of the turmoil of Los Angeles in a storm. The First Award of Merit, open to all exhibitors, was given to Charles Burchfield's grave *The Parade*—marchers without glory seen through the dismal perspective of the arches of a railroad bridge. Works which were honored by mentions include those by Phil Paradise, Dong Kingman, Elsie Pomeroy and Anders G. Aldrin. Among the natives who won critical acclaim are Fletcher Martin—for a lusty *Loaf of Bread*, a *Jug of Wine and Thou* far removed from the original suggestion—Mary Blair, W. N. Montgomery and Milford Zornes.

Groups were submitted by the guests, Burchfield and Rex Brandt, and such painters as Francis Chapin, Adolph Dehn, Edward Hopper, Reginald Marsh and William Zorach have contributed works characteristic of their varied styles.

NEW YORK: THE NATIONAL ANTIQUES EXPOSITION

AT THE Hotel Commodore, the Twelfth National Antiques Exposition will open on October 23 and continue through October 27. The largest of its kind since 1930, it will comprise exhibits from over one-hundred-and-sixty dealers, one from England and the rest from twenty-five states as far scattered as Maine and Texas, Wisconsin and Florida.

From detailed advance reports that Mr. George W. Harper, director of the exhibition, has received, the kinds of antiques to be displayed will be more varied and the quality generally higher than for years past. In the number of pieces shown and the space required, the accent will be on American antique furniture. Also of importance will be a wide assortment of glass, ranging from rare examples of eighteenth century craftsmanship to pattern glass which has many devotees among the antique collecting public.

Other antiques on display in the dealers' booths will be examples of silver, Sheffield plate, pewter,



RECENTLY ACQUIRED BY THE SMITH COLLEGE MUSEUM OF ART

HENRI ROUSSEAU'S PATTERNS DEPICT A GAY HOLIDAY SCENE: "BORDS DE L'OISE"

style is untutored and a person whose untutored fumbings result in no style whatsoever. There have been primitive painters before Henri Rousseau, yet he is undoubtedly the master of late primitive art.

"The 'primitive' painter is rarely conscious of his limitations. Therein lies much of his power. He is not inhibited with any doubts of his ability to finish what he starts out to do, since, for him, all reality is capable of being transcribed. Certainly he has no fear of reality—every brick of a house exists as a brick, every leaf of a tree as a single leaf. His aesthetic process is then strictly additive and his forms, while fundamentally simple, become by this process, extraordinarily complicated. The leaf is simple, the hundreds of simple (stylized) leaves are complex. This complexity followed through with exhausting exactitude gives to his painting a unique vitality and tireless beauty. We would rarely speak of the sweep of primitive painting for we are checked at every turn by evident 'care.' It is, therefore, in a sense,

both here and abroad and is represented in such collections as that of the Metropolitan Museum of Art, the Corcoran Gallery in Washington and the New Gallery in New Zealand.

MILWAUKEE: LOAN EXHIBIT OF FRENCH TAPESTRIES

THE glory of French and Flemish tapestries of the sixteenth, seventeenth and eighteenth centuries is well illustrated in an assortment of masterpieces in this medium from the collection of Sarkis Nahigian currently lent to the Milwaukee Art Institute.

As colorful as when they were woven, and in an excellent state of preservation, they include fine specimens made in Brussels during the reign of Louis XIV which bear the prized mark of that deservedly lauded center of tapestry production, "B. B." (Brussel Brabant). Among these, *The Magic Girdle*, illustrating an episode in the story



LENT BY MR. SARKIS NAHIGAN TO THE MILWAUKEE ART INSTITUTE
 "THE MAGIC GIRDLE," XVII CENTURY BRUSSELS TAPESTRY

Oriental and European porcelains, Staffordshire transfer wares and early nineteenth century American potteries. There will be excellent displays of American and English prints, a good number of interesting American primitive paintings, a variety of antique hooked rugs and jewelry.

The U. S. A. Wins the Carnegie Stakes

(Continued from page 8)

is using decidedly freer brushwork and taking the sheen and enamel out of his surface. Curry has repainted his *Fugitive*, shown five years ago at the "Lynching in Art" show, and given it more paint quality, while adding another fugitive, a bright-hued moth, in the lower right corner. Among the landscapes that should be underscored are Andrew Wyeth's fine tempera panel, *Half Tide*, and Peter Hurd's tempera, *Dry River* slaked by early spring rains. Hopper's *New York Movie* is purer genre than he usually permits himself, nearer to the Metropolitan's *Tables for Ladies*.

This year in the foreign sections of the Carnegie there are some surprises. The sections have been cut down numerically, there being no Spanish, no Russian, no Czecho-Slovakian, but just English, French, German, and Italian—the two latter kept to themselves on the same axis, as it were—and the miscellaneous Internationals. The women, *mirabile dictu*, outdo the men in the British section. While there is a good Sir David Cameron of the *Hebrides* and another fine landscape, by James Patrick, derivative from Brueghel, the women can call it a day. A newcomer, Josselin Bodley, contributes two endearing scenes of architecture, in particular *The Fishing Port*, *Muzillac*. The values, the observation, the work are all sound, yet it has strangeness and originality, being more finely tempered than a Utrillo. Indeed it is refreshing to see an English painter not using too many colors, as most of the men do. The other women whose work is noteworthy are Eve Kirk, who draws brilliantly and never gets confused, Vanessa Bell, Susan Palmer, and Ethel Walker.

The French section is high-lighted by the Braque and the Henri-Déziré already mentioned, by Rouault's *Old King* and a landscape, and *The Dead Walnut Tree* by Jean Aujame, which has bizarre echoes in that it might easily be the work of Louis Bouché or Thomas Benton. Vlaminck's *Houses at Beauce* is profound in color and admirably arranged, while Stoskopf's *Alsatian Peasant*, with a tumbler of Riesling before him, is Flemish sixteenth century work *redivivus*.

In the German section there are more surprises. Instead of the horrible clashing of primary colors as were witnessed in shows of contemporary German work like that recently at the City Art Museum of St. Louis, quietly tempered landscapes and portraiture prevail. Ernst Huber has made an exciting thing out of his *Waterfall of Gastein in Winter*, a picture whose soft

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colors belie its culminative explosive force. Karl Hofer, with his admirable *terre cuite* colors, has three portraits, all excellent, in one of which a maiden in a blue bathing tight handles two red-seal phonograph discs. Several landscapes by Franz Lenk in the Caspar David Friedrich style, modernized but painted with fine brushes and glorifying tillage, pollarded trees, vineyard terraces, and rush-filled lakesides, catch the eye. These lean towards minutiae with typical German scientific thoroughness, but are pleasantly observed, as is Franz Sedlacek's *Mountain Scenery*.

The Italian section, the least promising of all, contains a few outstanding things like Arturo Tosi's *Morning*, a hill landscape which obtains its effects with ridiculous ease and Fausto Pirandello's *Storm*, a decidedly unemphatic picture save for its very adroit tactile values as felt in the shirts that billow on the backs of the frightened, escaping men, the contrast of blue and white shirts, and the autumn leaves that adhere thereto and are otherwise scattered about in this life-size canvas.

The vintage distilled by the Carnegie this year is a little bit on the *vin ordinaire* variety. It nourishes, but does not go divinely to the palate. If it can be said to settle less satisfactorily than shows of other years, it does do something of the trick of wine. It stirs, it warms, even if it does not leave a strong afterglow. And this is felt, as I hope I have at least suggested, rather from the weakness of two foreign sections, the British and the Italian, than from mediocrity in the American section. Certainly American painters are finding stories on every tree, and, as in Clarence H. Carter's very finely handled *Carousel by the Sea*, painting them just as well as could be asked.

The trends in painting today are as storm-tossed as those in politics. Small wonder that painting, too, responds to the atmosphere in the world, becoming more spirited, forceful, tense, fearful, and adaptable in wringing from one or two colors that it had hitherto done from a whole spectrum. Stability and order exist no longer except in such artificial still-lives as Pierre Roy or his English counterpart Edward Wadsworth gives us. Old Mother Nature's bones are laid bare by Leonid in his *Boulogne Fishermen* or mere sadness is the result, as in *Peter's Sleep* by his brother, Eugene Berman. It is not a pleasant world we live in, but as the Carnegie shows most convincingly, a brave new one, or rather a new one trying to be brave.

Chiaroscuro Prints Surveyed in Boston

(Continued from page 13)

what older contemporary—the Venetian nobleman Antonio Maria Zanetti—to whom one small gallery is currently devoted, show that Skippe comes off second best in this field at least. In the eighteenth century group there will also be found prints by Nicolas and Vincent Le Sueur, Comte de Caylus, J. T. Prestel, J. K. Burde, and C. W. E. Dietrich.

The early makers of chiaroscuros in Germany, Italy, and the Netherlands are well represented, often by masterpieces. Among the prints by German artists which are of considerable rarity there may be mentioned Baldung's *Crucifixion* and *The Witches' Sabbath*, the latter both in chiaroscuro and in black outline only; Burckmair's *Lovers Surprised by Death* in two impressions and the *Equestrian Portrait of Maximilian I*; Cranach's *St. Christopher* and *St. John the Baptist Preaching*; Wechtl's *Pyrgoteles*, *Virgin and Child in a Garden*, and *Alcon Killing the Serpent*; and Weiditz's *Man of Sorrows*. There are also three volumes printed in Strassburg and one in Wittenberg with title-pages in orange and black and brown and black attributed to Baldung and Cranach.

The Italian prints, by far the largest numerically, include all well known subjects and some not so familiar by Andreani, Beccafumi, Boldrini, Bolsi, Campi, Ugo da Carpi, Coriolano, Gallus, Ghandini, Moretti, Parmigiano, Antonio da Trento, and Vicentino. In addition to a few rarities by the monogrammists NB, NDB, and YHS there are two further important groups, one classified as "anonymous" and one under the heading "Ugo da Capri—Vicentino."

Although Dutch artists produced a smaller number of chiaroscuros than Italian, some of the most distinctive works of the late sixteenth and seventeenth centuries came from the hand of Hendrick Goltzius, Crispin van den Broeck, and Cristoffel Jegher. All three are adequately and even handsomely represented in our exhibition. There will also be found works by Abraham and Frederick Bloemaert, Boetius à Bolswert, Adriaen Thomas Key, Jan Lievens, P. Moreelse, and Christoffel van Sichem.

The chiaroscuro technique has gone out of fashion and the popularity of many painters whose designs it once endlessly reproduced has waned. But in their broad handling and in their subdued shades of violet, green, red, brown, yellow, and gray these woodcuts are still among the most attractive and decorative prints ever made.

(From the Bulletin of the Museum of Fine Arts, Boston)

A Great Gothic Tapestry

(Continued from page 9)

Receuil, which he printed at Bruges about 1474. This interest of the Dukes of Burgundy in the story of Troy may be explained by their desire to trace their lineage to Trojan forebears.

In 1472—the year in which Charles the Bold's castle of Male, near Bruges, was burned—the magistrate of Bruges and the castellan of the castle of Le Franc de Bruges each agreed to pay for one half of a set of eleven tapestries

representing the story of Troy. Payments were made in 1472 and 1474, and the tapestries were delivered to Charles, probably in the latter year, by Pasquier Grenier, the principal merchant-weaver of the neighboring city of Tournai.

This is the set inherited by the Emperor Charles V in 1536 and probably the one shown at Brussels on state occasions in 1501 and 1505. It is not to be confused with the Trojan war set of which there are now four almost complete tapestries in the cathedral of Zamora, Spain (given in 1487 by Ferdinand of Naples to the Count of Tendilla at the end of his ambassadorship in Rome); or the set which Louis XII had at Blois in 1501; or the set of Henry VII, which once hung at Windsor.

A number of fifteenth century Trojan war tapestry fragments are still in existence. There is an extensive bibliography treating of the subject, but a complete account is not possible until more photographs are available and the tapestries themselves have been examined in great detail. The probable grouping of the scenes in Charles' eleven tapestries may, however, be deducted from the mediaeval texts of the Troy legend and the existing drawings and tapestries. The scenes were about as follows: (1) Antenor goes to Greece to bring back Priam's sister; (2) Paris takes Helen to Troy; (3) the Greeks arrive and fight the first battle; (4) the second battle; Antenor visits Helen; (5) the third battle; Hector and Achilles; Hector and Andromache; (6) Hector is killed and lamented; (7) the death of Palamedes; (8) Achilles is killed by Paris; (9) Penthesilea and the eighth battle; Pyrrhus, son of Achilles, is armed; (10) Pyrrhus kills Penthesilea and through Antenor's treachery the Trojan Palladium is given to the Greeks; (11) the final siege and destruction of Troy. I believe the Mackay tapestry to be the right quarter of the fifth tapestry in this series.

There is a French inscription at the top of our tapestry and a Latin inscription at the bottom. These may be read as follows (the errors of the tapestry repairers have been corrected within the parentheses to agree with the inscription on a tapestry at Zamora):

(A)ndromata la mort hec tar doubtans. Qu- (avoi)t sog (ie vint a) genos plourer.

(Lu)i puta en grans pleurs ces enfans. En lui priant e(n ce) Jour non aller.

(En) bataille hec tar se fist armer. Ce non ostant et acheval monta.

(Le) roy priat le contrait retourner. Par la pitie quil print dadromata.

Andromatha de flens (e)xcidium. Hectoris qd' vidit dormiendo.
Offert prolem huic in remedium. Priamus hunc vocat retinendo.

The ten-syllable verses in fifteenth century French are not taken from any version of the story of Troy which has as yet come to our attention, but the two scenes in the tapestry are probably derived from the French dramatic version by Jacques Milet and follow the descriptions in Lefevre and Caxton. In the upper tableau Hector is being armed, while Andromache, pleading on her knees, along with Hecuba and other ladies of the court, tries to persuade him not to go to battle on that day. Below, Hector, mounted and in full armor, listens to his father, King Priam, who detains him.

The scenes are divided by a more or less arbitrary arrangement of the architecture, and the composition is further clarified by the distinctive arrangement of the figures. Contrasting blues, reds, and tans are juxtaposed so as to produce a harmonious, rhythmic balance. These predominant colors—the tan often denoting gold—are those of the escutcheon of Charles the Bold.

Eight drawings, discovered in Dresden some years ago by Dr. Paul Schumann and now in the Louvre, are believed by most authorities to be the sketches for the cartoons from which Charles the Bold's set of Trojan war tapestries was made. Comparison of a portion of the drawing herein reproduced with our tapestry shows many similarities in composition and detail. Also similar are the French verse on the tapestry and that on the back of the drawing. On stylistic grounds I am inclined to associate both the drawings and the tapestries with the work of Jean Le Tavernier of Audenarde. There is an especially strong resemblance between the designs of the tapestries and the grisaille illuminations drawn by him about 1460 for *Les Croniques et conquestes de Charlemaine* (once owned by Philip the Good and now in the Royal Brussels Library).

In 1455 Philip paid Le Tavernier for three portfolios of sketches depicting *histoires de Troyes*, which in all likelihood followed Jacques Milet's dramatic version of the Troy story (1450). On the basis of the watermarks the Louvre drawings are generally dated between 1460 and 1480, but a comparison of these watermarks with watermarks in Briquet's collection shows that it would be quite possible to date the paper five years earlier. Even if the Louvre drawings cannot be identified with those ordered by Philip from Le Tavernier, it is possible that Le Tavernier made another set of designs which were used for the tapestries.

Following its exhibition this month in the Room of Recent Accessions, the Hector and Andromache tapestry will be placed in the mediaeval tapestry hall of the Metropolitan Museum. This fifteenth century tapestry, probably woven at Tournai for Charles the Bold, will afford the visitor unusual opportunities for comparison with the earlier Tournai "Rose" tapestries, probably woven for Charles VII, and the so-called "Siege of Jerusalem" tapestry, and also with the somewhat later Brussels tapestry signed by Jan van Room. In the Morgan Wing there are fragments of a documented tapestry made in Grenier's workshop about 1475.

(Reprinted from the Bulletin of the Metropolitan Museum of Art.)



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COMING AUCTIONS

Plant Furniture, Tapestries and Rugs

FINE English needlepoint and tapestry furniture, a superb set of six Brussels Renaissance tapestries, and notable Oriental rugs are features of the property from the former Morton F. Plant estate to be dispersed at public sale at the Parke-Bernet Galleries on the afternoons of October 27 and 28. The collection, removed from palatial Branford House, the former Morton F. Plant residence at Eastern Point, New London, Conn., will be on exhibition at the Galleries from October 21, daily except Sunday.

Characteristic of the handsomely covered furniture are two companion James II spirally turned and ebonized sofas. The tapestries of the collection include a set of six Brussels Renaissance hangings dating from about 1575. They depict episodes from the Story of Jacob, told in Genesis: the bowl of pottage given to Esau, the meeting with Rachel, the covenant with Laban and the following sacrifice, the burying of the household idols, and a scene with the youth Joseph. The wide matching borders with beautifully drawn animal figures are particularly notable, and the tapestries, in an exceptional state of preservation, are attributed to the master weaver Corneille Tseraerts of Brussels.



PLANT SALE: PARKE-BERNET GALLERIES
ARMORIAL VASE FROM CH'EN-LUNG

Among the most valuable of the carpets is a semi-antique Kirman flower-garden example with inscriptions, the main colors rose red and midnight blue. Others are an antique Kirman palace carpet, fine antique Herat examples, rare eighteenth century Koubas, and a Tabriz silk prayer carpet of unusual size. Of note among the decorations and art objects are a group of K'ang-hsi famille verte porcelains and a tall famille rose porcelain armorial vase of the Ch'ien-lung period.

A George III mahogany wing chair is covered in beautiful needlepoint as is a Charles II spirally turned walnut sofa which develops on the back in petit point the apparition of the Virgin to a Magi, while a turned walnut sofa is covered in Brussels Renaissance tapestry of mythological inspiration. The sale includes also a Charles I and other carved oak cupboards, five William and Mary richly carved walnut side chairs, a George III turned mahogany scallop-top table, a rare Queen Anne walnut roundabout chair with reading stand fitted to one arm, and much fine period furniture. There are also brocades, decorative porcelains, and silver tableware.

Wanamaker, Mills et. al. Library Properties

AUTOGRAPH letters and documents by American statesmen, collected by the late John Wanamaker and now sold by order of William L. Nevin, surviving executor, form one of the important groups of literary material in the public sale scheduled for the afternoons of October 25 and 26 at the Parke-Bernet Galleries. The collection will be on exhibit at the Galleries, daily except Sunday, commencing October 21. The sale also includes items from the collection of the late Ogden Mills and other sources.



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EXHIBITIONS IN NEW YORK

GALLERY	EXHIBITION	DURATION
ACA, 52 W. 8.	Glicenstein: Sculpture; Romano: Paintings,	to Oct. 31
Academy of Allied Arts, 349 W. 86th St.	A. Hoffman: Paintings,	to Oct. 31
Ackermann, 50 E. 57.	English XVIII Century Sporting Paintings,	to Nov. 15
American Academy of Arts, 633 W. 155.	World's Fair Exhibition,	to Nov. 1
American Salon, 110 E. 59.	"Pop" Hart: Paintings,	to Oct. 30
Arden, 460 Park	Imperial Chinese Art,	to Oct. 28
Argent, 42 W. 57.	Dorothy Harrison: Paintings,	to Oct. 28
Artists', 33 W. 8.	Feiga Blumberg: Paintings,	Oct. 24-Nov. 14
Associated American Artists, 711 Fifth	Bobrod: Paintings,	Oct. 23-Nov. 4
Babcock, 38 E. 57.	Contemporary American Paintings,	to Nov. 1
Barbizon Hotel	Andrew Winter: Paintings,	to Nov. 11
Barbizon-Plaza, 101 W. 58	American Veterans: Paintings,	to Nov. 5
Bignou, 32 E. 57.	French XIX and XX Century Paintings,	to Nov. 1
Bland, 45 E. 57.	American Sporting Prints,	to Nov. 1
Bonestell, 106 E. 57.	"The Ten": Paintings,	Oct. 23-Nov. 4
Boyer, 69 E. 57.	Eilsbemi: Watercolors and Drawings,	to Oct. 31
Brooklyn Museum	Putnam Memorial Prints,	to Oct. 30
	A. Walkowitz: Paintings,	to Nov. 15
Buchholz, 32 E. 57.	Francisco Bores: Paintings,	to Oct. 28
Carstairs, 11 E. 57.	Modern French Paintings,	to Nov. 1
Columbia University, Amsterdam Ave. at 116.	Mechau: Paintings,	to Oct. 28
Contemporary Arts, 38 W. 57.	Herbert Barnett: Paintings,	Oct. 23-Nov. 11
Decorators Club, 745 Fifth	Elizabeth Anthony: Paintings,	to Oct. 30
Delphic, 44 W. 56	Modern Hungarians: Paintings,	to Oct. 29
Downtown, 113 W. 13.	John Marin: Twenty Drawings,	to Nov. 4
Durand-Ruel, 12 E. 57.	Alfred Sisley: Paintings,	to Oct. 28
Ferargil, 63 E. 57.	Folinsbee; Davis: Paintings,	to Oct. 26
Fifteen, 37 W. 57.	Group Show: Paintings; Sculpture,	to Oct. 28
French Art, 51 E. 57.	Menkes: Paintings,	to Nov. 11
Grand Central, 15 Vanderbilt	1939 Founders Show,	to Nov. 7
Grant, 175 Macdougall	Brooklyn Watercolor Club,	Oct. 23-Nov. 6
Hammer, 682 Fifth	Fabergé: Jewels,	to Oct. 31
Harlow, 620 Fifth	Brockhurst: Etchings,	to Oct. 31
Hotel Commodore	Antiques Exhibition,	Oct. 23-27
Keppel, 71 E. 57.	Modern Masters: Prints,	Oct. 24-Nov. 18
Kleeman, 38 E. 57.	Eilsbemi: Paintings,	to Oct. 28
Knoedler, 14 E. 57.	Forain: Lithographs, Etchings,	Oct. 24-31
Kraushaar, 730 Fifth	Glackens: Drawings,	to Nov. 4
Julien Levy, 15 E. 57.	Color Photographs,	to Oct. 30
Lilienfeld, 21 E. 57.	Souverbie: Paintings,	Oct. 23-Nov. 30
Macbeth, 11 E. 57.	Andrew Wyeth: Paintings,	to Oct. 30
Marchais, 40 E. 51.	Chinese Rice Paintings,	to Oct. 31
Matisse, 51 E. 57.	Modern French Paintings,	to Nov. 1
Mayer, 41 E. 57.	Robert Austin: Engravings,	to Nov. 4
Metropolitan Museum	Life in America, 300 Years: Paintings,	to Jan. 1
Midtown, 605 Madison	Vincent Spagna: Paintings,	to Nov. 2
Milch, 108 W. 57.	Saul Schary: Paintings,	to Nov. 4
Montross, 785 Fifth	Joseph Fobert: Paintings,	to Oct. 28
Morgan, 37 W. 57.	De Pauw: Paintings,	to Oct. 31
Morgan Library, 29 E. 36.	Selections from the Morgan Collection,	to Oct. 31
Morton, 130 W. 57	Joseph Stock: Paintings,	to Oct. 29
Museum of the City of N. Y.	N. Y. Photograph Album,	to Oct. 31
Museum of Modern Art, 11 W. 53	Charles Sheeler: Paintings,	to Nov. 1
Neumann-Willard, 543 Madison	Selected Paintings,	to Oct. 31
Newton, 11 E. 57.	Ernest Clegg: Paintings,	to Oct. 28
Nierendorf, 18 E. 57.	Rowlandson: Etchings,	to Nov. 7
N. Y. Historical Society	100 Years of Photography,	to Nov. 5
N. Y. Public Library	American Printmakers,	to Nov. 30
Parzinger, 54 E. 57.	Contemporary Silver & Enamels,	to Jan. 1
Passedoit, 121 E. 57.	Group Show: Paintings,	to Oct. 31
Perls, 32 E. 58.	Frans Masereel: Paintings,	to Nov. 4
Raymond & Raymond, 40 E. 52.	Reproductions,	to Nov. 18
Reinhardt, 730 Fifth	Frank A. Brown: Paintings,	to Nov. 4
Salmagundi, 47 Fifth	Annual Black & White Show,	to Nov. 3
Studio Guild, 730 Fifth	American Art Week Displays: Paintings,	to Oct. 28
Tricker, 19 W. 57.	Group Show: Paintings,	Oct. 23-Nov. 4
Uptown, 249 West End	Contemporary American Paintings,	to Nov. 11
Valentine, 16 E. 57.	Eilsbemi: Paintings,	to Oct. 31
H. D. Walker, 38 E. 57.	Paul Mommer: Paintings,	Oct. 23-Nov. 11
Walker, 108 E. 57.	Daniel Celentano: Paintings,	to Oct. 28
Weyhe, 794 Lexington	Rouault: Prints,	to Oct. 30
Whitney Museum, 19 W. 8.	Twentieth Century Artists,	to Dec. 3
Wildenstein, 19 E. 64	Great Tradition of French Painting,	to Nov. 1

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